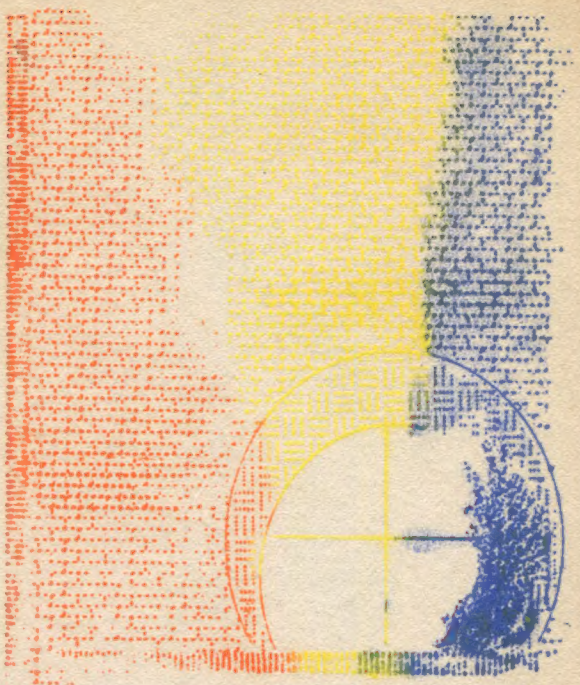
NULL-F

Number 4 - Spring

LARRY STARK APPRECIATION ISSUE



UFFISH THOTS

editorial meandering

The portrate on the left is of Yours Truly, but to those of you who might be wondering, I am not <u>that</u> old...! You see, I was in a school play (I was the male lead--play was Thurber's THE MALE ANIMAL) and I grew a moustache for the part. Well, Ron Archer was home from college for the weekend after the play, which was also the weekend with a WSFA meeting. So while there, I mourned the fact that I would soon have to shave the moustache off (I liked it), and he said he would preserve it for posterity. I took a characteristic pose, and the above is what he drew, tho just a bit on the movie-star-glamorous side... I'll probably grow the thing back in time for the NYCon...Actually, I grew one for the Clevention, but shaved it off the first day--I felt so unnatural with it...

Key to what is printed herein: All stuff in this type is composed on-stencil; all material in standard pica is copied, or second draft stuff

I feel a bit stiff-armed (on my typing arm, natch) since I just an hour ago went thru two blood tests (the kind where they put a bit needle in your arm, on the inside of the elbow, and suck all the blood out), and frankly, it did nothing to cure my dislike for needles. At least this week is better than last--which I spent the entire week in the damn hospital for tests of all sorts. The doctors fear I've revived an old case of rheumatic fevor, or something, so I haven't been to school in three weeks, and I'm beginning to wonder if I'll graduate... A happy thot. At least I'm rested...I get at least ten--usually twelve--hours of sleep a day, and I don't know how I'll ever ajust back to eight or less...

=Continued on p.5=

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NULL-F, THE BIAPAN FANZINE, IS PUBLISHED FOR FAPA #75 AND OMPA #8 BY TED E. WHITE, WHO RESIDES AT 1014 NORTH TUCKAHOE STREET, FALLS CHURCH VIRGINIA, U.S.A., WITHIN A-BOMB DISTANCE OF YE NATION'S CAPITOL. CREDITS ON LAST PAGE, FOR THE CURIOUS WHO CAN'T READ BY-LINES & SIGNATURES

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FAN LETTER

Youngfan took typewriter in hand. Lowering it gently from hand to floor he untied the bits of string that held the battered case of the portable together, and opened it. Spreading out the typewriter in the little nest he had made for it in the litter on the floor, he seated himself on some Palmer AMAZINGs and began to type. After a moment, he paused reflectively and then put a sheet of paper in the typewriter. He stared at the paper, deep in thought. Uffish thought.

Less than twenty-four hours had lapsed since the milk train had deposited Youngfan along with the full milk tins at the local terminal. Youngfan, his beanie crushed in hand, his water pistol empty, and his face in a hideous grin, had just returned from his first convention.

And what a convention it had been!

Youngfan began to type, "Dear Mr. knight..."

Gee, he thought, damon knight. I met damon knight. And Rog Phillips and L. Sprague deCamp and Wilson Tucker and Edgar Allen Bloch, and...oh, gosh, so many Big Names.

Uffishly he looked at the page he had begun and thought of all those pros. Decisively he stripped the single sheet of paper out of the typewriter and cast it asside. From the heap of hotel stationery at his side, he selected eight sheets, places carbons between them and ran the wad into the typewriter. And he began to type, "Dear Sir..."

That was a good opening. It would cover most of the field. He could type a separate set for Leigh Brackett, Pamela Bulmer and Evelyn Gold. He typed the next sentence, "You probably do not remember me, but I met you at..."

Oh, that was a masterful stroke, even though hackneyed by years of fan use. No pro dast make the simple statement, "No, I don't remember you." To stay on the good side of his fan, each pro must respond, "By all means I do remember you..." It was an excellent gambit, one Youngfan had learned early in his fanmanship course. And no one, except perhaps the master Bob Shaw, dare reply in the negative.

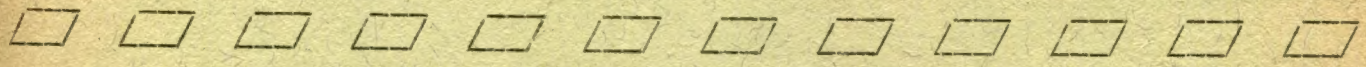
So Youngfan was off to a good start. He had the pro on the defensive. He added the next sentence. "I am a young fan and eager. I have been

publishing a fanzine for six months now, and it is an annual, and I mimeograph it myself on the school mimeograph and send it to a lot of fans and BNFs and all, and I know you would like it so I am sending you a copy and I wish you would write something for my fanzine, and I will publish it real quick in my next issue or the one after that. You don't have to write anything long, two thousand words will do, but I don't want any old prozine rejects."

That was a good sentence. Youngfan was quietly proud. He considered the letter thusfar and decided that a little more butter was needed to make it slid smoothly, so he wrote, "You are my favorite pro author of all,' hitting the keys firmly so that this sentence would show clearly on every carbon. "I like your stories better than anybody else's. You are real good and I hope you get the Writer's Award next year."

He sat back, surveyed this literary masterpiece, and breathed a sigh of contentment. Then he worked the wad out of the typewriter, signed it through the carbons, and began neatly addressing envelopes to the first eight pros that he could remember having seen at the convention. At the fifth, he paused thoughtfully, wondering if Robert Heinlein had been at the convention, and thinking what a coup that would be for his fanzine.

——Lee Hoffman

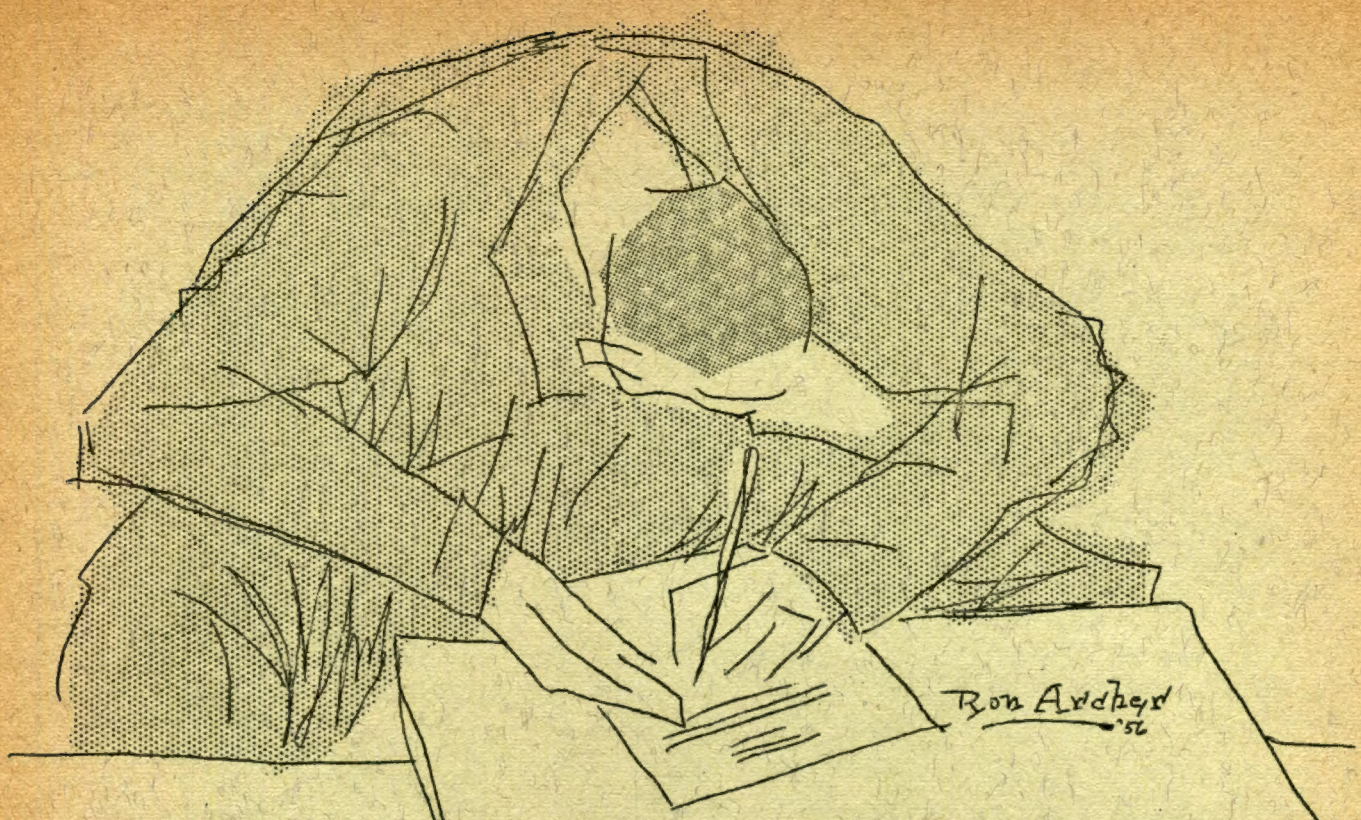


UFFISH THOTS continued from page 3:
There isn't as much art work in this as there was last time, for two simple reasons: 1) no art to use, to speak of... 2) lastish ran some 52 pages on 28 and 26# paper, and cost like the dickens to mail. Thish wil not repeat that error. By eliminating the fillers in the mailing review I can cram them into at least 25% less space; possibly more. Then too, I'm using Masterweave (the Gregg Calkins paper) thish, because while it looks heavy and opaque, it weighs only 20# (I hasten to add that that figure is obtained with four reams, or the original 17½x22 ream), and thus saves weight on mailing. And because I'm using Masterweave, I am not using as much color thish; in fact I think I'll use it only on the cover (which is already printed). I'm going to alternate issues. Every other issue I'll splurge mit color and heavy paper, and illos, and all, and the other issues will be like this'n. I have a Jack Harness ART PORFOLIO already on stencil for nextish, that I had intended for this, but thish has already grown too large to accomodate it.

My thanks to Lee Hoffman for the bit of fanfiction included on this and the previous page; it was one of the few items contributed toward STELLAR, and will probably be reprinted there, if STELLAR ever manages to get off the ground. I also have a flock of Larry Stark mss., but I can't print them right now, because he has carbon copies floating all over fandom. One of them (thanks to my audacity in submitting it) will appear in HYPHEN #17... Look for it!

As mentioned on the cover, this is the Larry Stark Appreciation Issue. No real reason, I suppose, but he's a nice guy, and I figured he deserved some favorable ego boo after the way Wetzel kicked him around. He may have a rebuttle in thish himself...or he may not. But for mine, just turn to the :NOTED section...you can't miss it...

Y'all's



AND HAVING WRIT...

DEAN GRENNELL:

I owe you a number of abject and sheepish apologies. I have not done right by you at all and I am sorry. It is not thru malice but thru sloth and stupidity. ((Rise...)) When your letter came with the cuts of the Shadow in it, I carefully laid it away for immediate answer and for future use of the stencils. Came time to put the magazine together——GRUE #27 was finished in white-hot haste——and I searched frantically for your letter, but in vain. Sunday, having finished addressing the mailing envelopes for the rest of the GRUEs, I took a bit of time out to straighten up the basement, which needed it. Beneath a pile of records on my number three desk, I found a little colony of lost letters: yours, Ellington's, Peatrowsky's, Thompson's, Gouldds, Kidd's.

Bleenotes on NULL-F: Martinez, orally speaking, calls it "Mar-TEEN-us" ——or did when I was dictaphoning with him a couple of years ago. ##An office supply place in Manitowoc had a used IBM Executive (with the fat "m" like Sam uses) which they wanted $350 for a few months ago. The things run over $700 new. I didn't buy it. I am told they are lousy on stencils, good only on offset, like Sam uses. ((And ditto...)) ## Your cover is too utterly beautiful for words. I sure don't know how you do it. ((I sometimes wonder myself...)) ## The takeoff on your Organized Fandom insignia was a dud too. I think you were the only one who mentioned it. ## Agreed: Hitchcock is doing well these days. I sent him a letter on last issue, would maybe do him an article if I wasn't so barren for subject matter these days. Seems as tho anything I can think of to write about I've already written. Fehh. ## The Doug Graves business dates back to the late thirties when I was a Saint fan. Simon Templar, you may recall, used Sebastian Tombs as a pseudo since it fitted his

initials. I worked up Douglas Graves with that in mind. ## I saw the teardown on Cadillacs in MODERN MAN. Agree, it was very good. I like Oldsmobiles but I hate Cadillacs. Perhaps if I could afford a Caddie, I might go for them moreso but I like to think not. I would prefer a Mark II Continental and perhaps a Mercedes-Benz 300SL to go helling about in. ((I find myself in an odd position for a GMC-hater: I now have a '49 Buick Roadmaster Convertible for my Weiss Rak II. I don't care for the Dynaflow, and I think I shall try to pull it. The car handles well, for all its 4300 pounds, because the center of gravity is so much lower than in a sedan (extra frame members, and very light top in comparison). It actually huggs the road as well as the Hudson (which I still have), but it not having an overdrive will not cruise as fast (AR I would cruise easily at 80 with out undue revving of the engine. She clocked at over 100 mph once.) But I like convertibles, and the Buick is fun...)) ## Seen the '56 Eldorados with their imitation gold wheels? "See and drive the exciting new Eldorado, made by Cadillac: the one call in all America that dares to answer the question, 'Good Lord, how vulgar can you get?'"

Very best regards,

Dean

ARCHIE MERCER:

I suppose really I ought to congratulate you on the vast quantities of F (missed it) F (that's better) with which the 7th OMPA mailing was packed. ((74 pages in all...)) In fact, that's exactly what I am doing. Consider yourself, if you please, highly congratulated. ((Notice how I always print letters like these first...))

It is very definitely "your" mailing, just as (as somebody said somewhere - maybe it was you even) the previous one was Ron Bennett's and the one before that (by the skin of its and my teeth) mine. It's a cunning trick of yours to disquise all that as Mailing Reviews - particularly FAPA ones. Actually, of course, the bulk of it's no more Mailing Reviews than I am. It's what can be called ramblings. ((How true. But then, I've never labored under the delusion that I was reviewing anything —and I think I've said as much. My 'reviews' are simply comments, much as I might write in a letter to the editor in question. In fact, since receiving such zines as GRUE in FAPA, I've cut writing letters to Grennell, preferring to reserve comment for this zine.))

Anyway, I found your FAPA reviews highly interesting thruout, altho such FAPAzines as I had read were in a distinct minority (either bi-apan or published by Grennell). ((I'm glad to hear that, for I was wondering just how well OMPAns received FAPA comments, and vice-versa. I have, of course, tried not to be too esoteric, but sometimes it is hard to resist the temptation, such as it is...))

Anyway, it happens to be my opinion that the said 7th Mailing was of generally lower standard of excellent than usual. ((I am forced to agree)) And if it hadn't been for your most excellent work, it would have been more noticeable still.

Mercatorially,

Archie

LARRY STARK:

Glad you like Ellington...though I'm a little sorry your tastes still stick to the modern vein. I'm not so extreme as to think Louis Armstrong lost his lip in 1920 (when someone taught him to read little-black-dots), but whenever a popular form of art takes too much cerebration, it tends to lose reality. At least it's far more vulnerable to affectations and "styles" than ever before. That was certainly the direction that popular music took around 1930, and the trash of about six months ago in recordings is an extreme example. In a couple of cases Taste has made a halting comeback in the music business lately. I'd like to see you build an Ellington collection...if only so that I knew where to find large caches of dated performances by him ((Try visiting McCain for some REAL caches of Ellington...!)).

Actually, Ted, the more music you expose yourself to, and the longer you listen to your own platters, the more selective you'll become. It's like that in any field; some day you'll have to make a decision between a record (magazine, fanzine) and something else, and conclude that the record isn't worth the money, nor even the time spent listening to it. And younger people will think you're crazy for passing up an opportunity to own and experience the day's local fad. From THAT day on, you may not keep all your friends, but your tastes will be worth something, and your collections will be of infinitely more value. If I tend to sneer a little too often, it's only because none of us ever realize that no one can be TOLD what is or isn't an excercise of taste; taste is a condition arrived at...after experience. (No, I am NOT Redd Boggs.) ((True enuf, Larry, but why is it that when my 'tastes' in music (Sauter-finegan being an example) do not coincide with yours that mine is the 'poor taste', or 'lacking taste'? You dislike Sauter-finegan (and Les Paul for the same reason) because electronics are employed, as if this injected coldness into the music, which it does not actually. Yours is a prejudice against music which comes only indirectly from man, instead of directly. Our difference is that I care more for the end, in this case, than the means.)) ((In answer to my statement that Rex Harris (The Story of Jazz, Grosset & Dunlap) believes all jazz died in the 20s, Larry replies:))

Jazz DID die with the twenties, simply because the conditions that produced it ceased to exist. But that can't make Swing any less of an art form. The effects are achieved by different technical means, and commercialism often imposes far too much simplicity and mediocrity and far too little integrity in the music, but up on top of the mountain everything is really just as good as it was in the Good Old Days; just sounds different. To ME Jazz is a condition created in the listener; but any listener who can like anything is disqualified. I did and do call the Goodman Concert a piece of high-quality jazz; there are some dates that create a BETTER feeling in me, but that's the personal element. The Concert is as much good jazz as stuff by Reinhardt or Bix or The Wolverines or The Dixie Jass Band or the pre-jazz blues-shouters; there are variations in tone, but the reaction is pretty much the same.

Cheers,
Larry

JOHN HITCHCOCK:

I have discontinued my and UMBRA's relations with one Wetzel-fan...his constant and extremely personal attacks and counter-attacks on several thoroly innocent figures in fandom make him an unde-

sirable element in UMBRA; hence, his forthcoming comic selection in Um 13 will be his last appearance there. Altho I am still confinced that he can write well, his nearly slanderous vilifications and accusations have eclipsed the other side of him, to the extent that thoroly serious or pleasantly humorous mss under his authorship are automatically exluded from UMBRA, and will probably in the future be rejected for the same reasons from other fanzines now using his material.

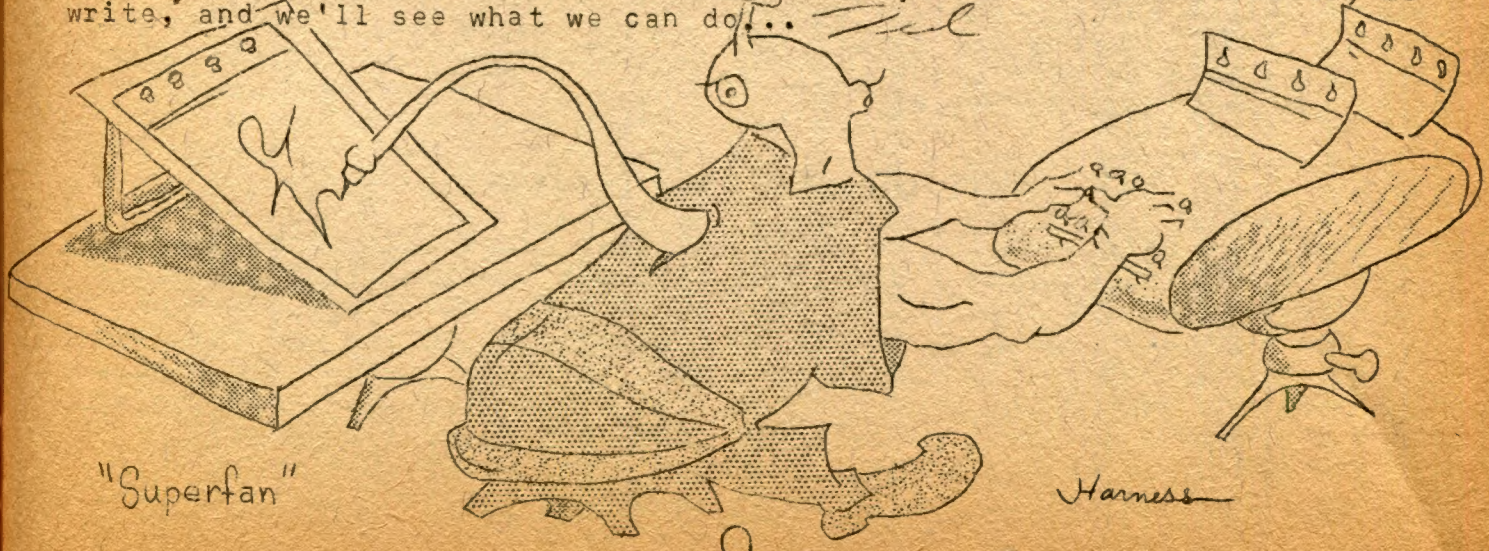
His attacks themselves usually have no observable foundation except his very vivid imagination. Provocation for a feud is quite slight, as far as I myself can see. And, if this letter is published, I'd like to warn whoever reads it to take everything Wetzel says about other fans with a large brick of salt. I can't defend Ellison or Mason, his old standing targets, but I can say that I don't see any cause for his accusations against Boggs or Silverberg, to take two examples. And lately , I've heard him in our conversations, take exception with Larry Stark. Quite probably Larry will serve as his newest public target, so I'd like to reassure you beforehand that Larry has no observable subversive affiliations or intentions, as George has been muttering, but rather is one of the nicest fellows it's been my fortune to meet, in fandom or outside. Don't let anything Wetzel may say against Stark influence you in any way. His conclusions are based upon imagined relationships existing only as a mechanism in his psychology, whereas mine are based on a year-long, fruitful, and happy close acquaintance with Larry himself.

Yours,

John

((The above was written with Null-F in mind, as I asked John to. I can only echo his sentiments anent Larry Stark.))

This winds up the first letter section to appear in NULL-F. Whether or not I'll have one in future issues is entirely debatable. The only reason for this one was that I had a few letters (notably John's) which required print, plus an excellent Ron Archer illo. I thot I'd fill things out with a few other letters, for balance and interest's sake. As the above will tell you, I'm something of a jazz fan. And in this light, I'd be interested in seeing a jazz fanzine. There are a number of fans on both sides of the Atlantic who like and comment on jazz, and I'm sure a letter or two in DOWN BEAT might help the subscription problem. I'm offering my services as a publisher to any fan who wants to stencil --edit, etc.--a fanzine of this nature. If you would be interested, do write, and we'll see what we can do!..



:NOTED

Jacob Edwards turned toward me and said, "You know, that ESPING business is getting out of hand. First you esp FAPA, then you get espings from OMPA, and finally you esp backwards. That throws me. HOW do you esp backwards?" I admitted that I didn't know. When you got right down to it, I couldn't even esp frontwards. When I had first done F, I thot it sounded nice & van Vogtish, sort of tying in with the esoteric NULL-F... But it seems like all I'm doing is esping, lately, and I can't really do that.

Jake looked up from FANHISTORY. "Let's face it, White, you've been had..."

I had to admit it. After all, it's schitzophrenia to refute Jacob Edwards...

Soooo... Mit this issue, new, handy, pocket-size department headings...except in the case of POPULAR MIMEOGRAPHICS. That we both liked...

After putting Stark&von Bernewitz's :NOTED! in the mlg last time, I asked Harness if he were aware of any other zine or department with that title. It was a PERFECT name for a comment-column, I thot. He couldn't think of any other zine using it, so here it is... No "!" after the title, so as to differentiate between this & the one-shot, y'understand... FAPA comments are first, and then OMPA, because that's the way I receive the mailings. But first,

the george wetzel review

Last week, Bob Pavlat called me up to ask what I knew of George Wetzel. It seems a BNF (whose name I know, but will not mention) thot Bob might know Wetzel. This BNF intended to do a thoro blast at George sometime soon, and wanted to check up to see that Wetzel really was the fugghead that he seemed. Bob really didn't know much of Wetzel except the occasional mentions that Sean, Magnus, Stark and I had made. So he called me. I told him what I am about to tell you of what I knew. I suggested he tell the BNF to go ahead. He did... I knew (from experience) that this BNF could blast Wetzel better than anyone else, and I was happy to see

that at last someone who was competant WAS putting Wetzel in his place. I sat back, relaxed, and waited for the Big Blowup.

That was last week. This week FAPA #74 arrived. No longer can I sit idely by the sidelines happily booing Mr. Wetzel. No, George has done two things I cannot forgive: he has dragged me unwittingly in on his side, to testify for his slandorous attack against my closest friend. Testify I will; but not as Mr. Wetzel intended.

I want it understood here and now that THIS is the second draft of my attack. I read the first over the phone to Bob Pavlat and in doing so discovered numerous typos (which may still crop up here) and incoherancies. I was quite mad when I wrote that first draft. It is now several days later, but I still am not completely passified. I merely hope I can do this the way it should be done.

FAPA mlg 74 might well be called the George Wetzel Mailing, what with the considerable space devoted him in both WENDIGO and GEMZINE. When I read his letter in WENDIGO, I merely thot to myself, "There goes Wetzel again, being a fugghead all over the place." Surely the phrase "thou protestith too much" (or words & spelling to that effect) could no better be applied than to this (and the later) letter. When I came upon George's two lengthy letters (totaling twelve pages) in GEMZINE, I first thot "Guess George'll never know when to stop..." Then I read a little further. I was stunned to see my closest friend, Larry Stark, indicted as a "fanatical pro-Commie". And moreover, I was sighted as a witness to this slandor!

To give you an overall picture, let us travel back to early 1955...

George Wetzel is not a person to inspire confidence at first glance. I met him in late January of 1955, while visiting Sean Hitchcock in Balto. With me was Larry Stark, down from New Jersey for the first time to visit me during mid-term exams. We drove, after picking up Hitchcock at Johns Hopkins, across Balto to a small bungalow in what appeared to be a WW-2 housing project. George met us at the door, with a friendly smile, which disclosed that half his teeth were mising, and the others incredably stained. We entered a small but comfortable living room, sat down, and talked about fannish things in general, plus Wetzel's abiding dislike for the Canadian fans. I left, later, with a mixed impression, siding on the favorable.

I did not again meet Wetzel until that summer. I think it was in June or thereabouts, but I am no longer sure. Larry Stark was down and rooming with me, and he had a job in D.C. for the summer. I thot it would be nice to invite Sean and Magnus over one Sunday for dinner. My mother was counting on just the seven of us (my two parents, my grandmother, who lives nextdoor and eats with us, Larry, and the twoBaltimorons, plus myself) for dinner, and she was not altogether happy when George Wetzel showed up in Magnus' Ford... But George was polite, friendly, and helped out after dinner with the dishes, to make up for his inconvenience.

After the dishes, we had nothing else to do, so we thot we'd go into D. C. and browse around the bookstores that were open. We did. Little was said on the trip out, but general fannish pleasantries, but on the way back, everything happened.

First Wetzel began to make cracks about the Negroes in D.C. ("They'll drive all the white people out, damn them..."), and Magnus not too kind-

Now I doubt if Harlan was insulted by the connotations of "Nigger-Lover", but he fully realizes the spirit that the words were intended in. When we were eating dinner in Cleveland, we discussed Wetzel's letters, and Ellison said he had received around twenty such letters, and he was taking the next right to the Postal Authorities. He was mad, and I don't blaim him. Such letters are the work of an unbalanced mind.

Unbeknownst to Wetzel, Harlan has grown up from times of yore, unlike Wetzel himself. Harlan was a model of deportment at the Clevention, and a person worth associating with. I understand he is now married. Congratulations and more power to Harlan!

"He /Mason/ found out of my anti-Commie sentiments from Larry Stark who is a fanatical pro-Commie..." I have written Larry suggesting that he threaten to press charges if this statement and all others applying to him are not retracted. I can authoritively state that Larry Stark is no Communist, nor is he a sympathizer, and to call him that is out and out slandor!

"I date the smear from Mason as immediately after a rather hot discussion I had with Larry Stark in D.C. in the summer of 1955." "Stark and Ellison, and Mason, and Ron Smith and Silverberg form a little circle of their own in New York. Hence Mason picked up my anti-commie views from Stark, who also told him my anti-Negro views (which Magnus needled me into giving that same day as Hitchcock and White will tell you)." "...I date very definitely Mason's smear with my anti-commie views told Stark." "/Stark/ send a vehement retort to my views on his jazz article (my views which /G.M.Carr/ generously said were quite good) which Hitchcock wisely did not print as it ment ((sic)) just the start of another silly "feud'."

All of the previous statements are direct quotes from Wetzel's letters and they are in every way completely false. Lies, in other words.

1) Stark never corresponded with Mason, at least not while here in the summer of 1955. I saw all incoming letters (at least by the envelope), and most of the outgoing ones as well, therefore I know neither he nor Mason wrote each other. This covers the period June-August. Now the argument constantly referred to here happened in either June or early July. WENDIGO #4 (which I never saw), I judge to have come out sometime in July or August, possibly September. But Mason's attack must have been written in July or August. SO YOU TELL ME HOW MASON FOUND OUT ALL WETZEL STATES WITHOUT ONCE SEEING OR CORRESPONDING WITH STARK??? Certainly, Stark is merely a scapegoat here, used by Mr. Wetzel for his personal convenience.

2) Ellison, Stark, Mason, Smith and Silverberg form their own little circle? Don't make me laugh. Wetzel could hardly have picked a more diverse group if he had tried. Stark has never met Ellison, or Smith. Mason he saw once, while in NYC with Sean to great Greek Fan Basil Coukis, in September. Silverberg was Stark's first contact in fandom, and a close friend of Stark's, but otherwise he in no way fits into the above 'circle'. Nor can I imagine the others as too close a group, tho Ellison and Smith lived in the same apartment house... Magnus hardly needled Wetzel into expressing his anti-Negro views...Wetzel is quite outspoken and loves to express his own views...

3) This is a repeat of #1, undoubtedly thrown in for emphasis on Wetzel's

part, and certainly so on mine...

4) Wetzel obviously cannot read well, for in ULTRA #9 on page 18 appears Startk's "vehement retort", which is hardly so. I might add, that in going thru Hitchcock's correspondence on the jazz question, I found that quite a few others had 'vehement reterts' for Mr. Wetzel's misguided views on jazz. The article by Stark, incidentally, was originally a college paper, and it earned him an "A"... Further, in all deference to GMCarr, I can hardly call her a jazz critic, so I can hardly see how her generous (admittedly) praise influences the matter, but for the record, GMCarr also said in ULTRA #8, "Larry Stark is undoubtedly the star of this issue, referring to #7 which carried the jazz article both with his excellent article on Jazz and his equally excellent letter."

I rather wonder, tho, why I too wasn't smeared as much as Stark, for I have never enjoyed Wetzel's prose, and have publicly stated as much, and I did argue against him on Communism, and further, I've met the dasterdly Harlan Ellison and enjoyed it. In fact, in a letter to Sam Johnson, Wetzel did call both Stark and I Communists, but since this never appeared in print, it never bothered either me or Stark.

But this asinine series of twelve pages by George Wetzel is too much! Wetzel has proved that not only is he dreadfully uneducated, but that he must be somewhat unbalanced mentally as well. In my opinion, George Wetzel is a filthy [redacted], and I refuse to tolerate his presense any longer in fandom.

I sincerely hope I get the chance tobvote him out of a FAPA membership!

FAPA mlg 74

Having dispensed with George Wetzel, I can get on to the FAPA mlg at hand. This one is an excellent mailing, what with twp STEFANTASYs, a GRUE, three FANHISTORYs, and other assorted goodies... I regret the fact that NULL-F #3 was not included; Ellik tells me it arrived just after the packages were wrapped in twine, and to have included it would have hiked the weight a pound, with the resulting higher cost of mailing. While rewriting the GW attack, I played the soothing music of Django Reinhardt, (on LPM 1100, Victor), but it didn't do too much fowards soothing me. Of Django, Stark has this to say:"There are several Reinhardt collections on LP; ask around. THEY'd be a proud collection, and last time I remember looking there were no more than half a dozen of them."I've heard Larry's LE JAZZ HOT, on Angel, which is what I was asking about. Anyone else know of any LPs plus these two? Right now DUKE ELLINGTON PLAYS DUKE ELLINGTON is spinning, (CL-558) and is quite good. Has some real vintage Ellington; THE MOOCHE is 1928, and the oldest I have now, but I've got two Brunswicks on order that might be older. The newer stuff on this LP is quite good too.

FANTASY AMATEUR:: Officialdom [redacted] ## I was surprised and gratified at how well I placed on the poll, considering my relative youth in FAPA. Thanx, fans...

LIGHT #62:: Croutch - Must agree with you about dogs. They are one of the few animals which do not clean themselves. In a word, they stink. It is immediately possible to tell whether people have a dog or not, merely by stepping into their house and sniffing. We have cats, squirrels, and rabits, and yet to walk into our house you would never know it... (Of course the fact that we keep the rabits outside mau have something to do with this...

WHAMMY:: Harness, Magnus, myself - In retrospect, this ain't the mag it might be... Maybe we can get together to pub DOUBLE WHAMMY this Easter... Apologies for the paper, Sean ran out of the good stuff, and then his Rex-O broke down necessitating the use of his Tower...

HORIZONS:: Warner - I looked at the title paragraph, momentarily, and then suddenly stared again, the names dawning on me... I wonder how many merly glanced over it never noticing. You and Redd Boggs... ## Tying in with your comment on the fandoms of various cities, D.C. has a fairly large number of FAPAns, plus two others who are in other apas (Derry in OMPA and Briggs in SAPS), but none of us really live in D.C. except perhaps Briggs; Pavlat and Derry are almost twenty miles from me, and the others are split up thruout both Maryland and the District. But I've noticed in the summertime with more fans around (Magnus, Sean, Stark) my publishing does drop somewhat, but of course I have Stark to help collate and all; a real help. ##My bundles come open at the ends. I was glad to see the twine on this mlg, for both ends were broken all the way open. The curse of large mailings... ## While your FAPAP has considerable merit, I <u>know</u> I'd want to join it for the zines of quality that would come from our present w-l-ers, and I just can't see pubbing more than 115 copies of NULL-F...## Your story I just didn't quite dig...

KNIGHT'S MARE:: Danner - Isn't it "Shank's Mare"...?

LARK:: Danner - Glad to see that you DID have more justification for your indictment of the RCs...I guess it just piled up on you, and that incident was the one you thot of first. I know a number of RC kids in my high school, and the are no smarter or stupider than the rest of us, but they know surprisingly little behind the dogma they're taught--few really know the Bible itself. But the opportunity for schooling is certainly there in the RC schools--the smartest boy in English learned most of what he knows in RC school, and believe me, he knows a lot! ## MONITOR isn't bad if you listen to the right portions of it. 'Long about Sunday afternoon & night you can dig some wonderful live jazz from some of the better modern jazz groups. It's less of a "hop-scotch" program than it used to be. I listen to it on my 3/4 hour drive to and from the WSFA meetings every other Sunday, and also when I drive in to see Harness... ## Your peply to GEMZINE was the most beautiful squelch I have yet seen! I bust a gut laughing. ## On the typers I use it is easy to tell when the ribbon's on. You have a different <u>feel</u> tto the keys, and there is a heavier sound.

STEFANTASY #34:: Danner - Glad to see the Skeptic Tank; I hope Dean can keep it up. ## That's a comfy little dwelling you've got there... Remind me to pay you call, if & when I go to the Art Institute in Pittsburgh... ## I nominate the CHRISTIAN SCIENCE FICTION ad as the funniest I have ever seen in STFFY. I must congratulate Jack; I didn't think he had it in him. I think Jack waxes cynical tho...just a bit...

I have resolved to keep using this Speed-O-Print Equalizer sheet till it falls to pieces...I have a feeling it won't be long now...

STEFANTASY:#35:: Danner - I'll be damned!!! You've gone slick!! Really, Bill, it's a great improvement; I just hope you can afford the paper... Mimeoing must be a good bit harder now... you MUST have to slipsheet... ## I enjoyed thish more; I guess because of the more fannish nature to it... ## Congrats on your placing on the FAPAte Poll.

FANHISTORY #s 1,2,3:: Hoffman - You've done it, gal! This IS better than Q! I only hope you don't limit yourself by sticking to one subject thruout the mag; after all, how much is there to exhume into fandom? I have a feeling that FY won't get the acclaim it deserves since it is not a subzine. ## Try Master's 26# mimeo paper. I doubt if it costs more than the ABD twenty-weight, and you'll have no offset or showthru (price $1.85 per rm in ten rm. lots). Or maybe the Masterweave like Calkins uses. No use spending money on cheap ABD products that DO cost, when Masters can supply better at half the cost... ## All in all, I rate FY with the finest fanzines ever produced!!

KYCHOMF:: Hoffman - My, that'looks almost obscene...or at least pro-Commie... My lord, that's right! You too are contaminated; you've talked to the Insiduous Dr. Stark in person... ## Why all the silly experimentation with ABD stencils? Why not buy Heyer, Masters, or something? The Royal Blue Heyers I'm using right now cut a fine stencil, even tho this typer has sharp teeth. Of course I use a light touch on this typer; the Underwood pica I can really pound.## I don't see any little checkmarks in the margins, so I guess I don't have any pressing comments...

BURBLINGS:: Burbee - You need a new typer, or something. Lord, it's all I can do to struggle thru this faint type... ## Welcome to the ranks of the '49 Hudson owners! Yours a Commodore or Super? The Commodores are so distinctive--they have two glove compartments! Bet Mike's Dodge doesn't... He was pulling your leg on the Dodge's cornering ability, and probably on both power and acceleration. But there IS NO AMERICAN PRODUCTION CAR BUILT THAT CAN OUT CORNER A 1948-54 HUDSON!!! I will take any Chevvy, Pontiac (you listening, Gregg?), Oldsmobile, you-name-it-Detroit-car on a road race with my strictly stock Hudson Commodore 6. Of course sport cars are another story. Don't try to mess around with Jacobs and his A-H...

FIENDETTA:: Wells - You dropped out of the Cult at the wrong time... with the loss of five regular members, the entire waiting-list moved in, and P.Howie is doing the next FR. Incidentally, you picked one hell of a time to drop out...what with your FR due next. The Cult won't die, but it'll suffer because its better members turn up their noses and leave...I won't mention any names... With that Fine Man, P.Howie, Dave English, and several other responsible members, we can turn it into something to be proud of, but not if the "FAPA-type" members abandon it to the neos and morons (some of whom are infiltrating the FAPA as well...). We DID get rid of Multog... ## You have two basic kinds of music. One where the composer-arranger creats, and the players merely try to be as perfect as possible to the original composition, and you have the music where each performer creates. This latter is called jazz. If the performer wants freedom from the composer, he shouldn't be playing "classical music". Some Jazz leaders arrange

a basic score, but allow the performer room to move around in. In this catigory falls the Big Jazz Band. Usually, the better players are allowed solos and otherwise play in unison. I personally like the Duke Ellington Band for this reason. Duke had and has a great sound of his own, yet it is still (to my ear--others dissagree) jazz. Dave Brubeck writes the first and last portions of his stuff and improvises in the middle. Thus, every time he performs, say, Pennies From Heaven, he'll sound the same at the beginning and end, but different every time in the middle. I saw him late last year, and could compare him with his LPs. Now Sauter-Finegan does little if any improvisation. When they played Azure-Te, it was the same thing I had on LP, to the last note. But later in the evening, they did do some excellent improvosition (on gazzoos, yet!, mit chases!) and they played behind Gerry Mulligan. ## Virginia sure hasn't gotten rid of segregation. They're in it worse than ever, thanks to some of the fuggheadest jerks in the State Administration. But our 10th District did vote against the Gray Plan, which will allow segregation to continue... They can't win in the end; the Supreme Court will defeat them, but they'll fight, and while they do, they'll use the tax-payers' money like water. ## The reason you've noticed a similarity in banana oil and corflu, is the evaporating ingredient, ether, perhaps, not the banana oil itself. ## Perhaps it <u>is</u> a measure of maturity in a reader to want his characters to have human failings, but yet these characters must be Romantic in picturization, not Realistic, for with the latter, one defeats the basic purpose of most fiction: to provide vicarious enjoyment for the reader. I read not to be depressed, but for enjoyment. I don't demand van Vogtian supermen, nor Doc Savage (tho I do like both in their places), but I demand a character I can <u>like</u>. To read of a hen-pecked shmoe, who has trouble, troubles, troubles, and in the last chapter does the only heroic thing in his life: committs suicide, is in no way satisfying to me. Undoubtedly if Papa Hemingway wrote such a story (and he has), it would be hailed as Great, but I still would neither enjoy or like such a story. ## Marathons? Come now boy, you're thinking of Mamoths, or Mastidons, or something--not Marathons...they aren't even animals...## I blame long, gaudy, overpowered cars on the People Who Buy Them, and encourage more. I blaim them on the women of the country, who the cars were designed for... <u>But</u> I blaim the prices on greedy unions, always wanting more money to pay their leaders, and kicking the whole price cycle up, so that the average consumer always gets it in the neck. The unions are unnecessary and superfluous in this day and age, at least at their present swollen size, and they are dangerous. I will always blaim the unions for the basic inflation of this country that results in "moneyless prosperity" where EVERYONE is in debt on SOMETHING.

MOON CALF:: Ellis - Welcome... ## Recently TV here has relaxed its code on profanity, since the movies now allow it. Fred (von Bernewitz--the Somethingorother Kid, LeeH) has tapes of ON THE WATERFRONT and UNINTERUPTED MELODY (is that the one?) from TV with such gems as "Go to hell", and "Damn you"...must give some people quite a change...

WENDIGO:: Ellis - I don't know whether Stark will appreciate having Norm Clarke name a fmz after him... ## I was rather surprised to note on the page mit Bloch, the signature of "Jacob Edwards"...I suppose you got it off of a quote-card I signed. Jake has now appeared in the Guest Book at the Warner Theater in NYC, plus other assorted places...

WRAITH:: Ballard - You may be thinking of The Whisperer who had the teeth. As I remember he stuck some stuff in his cheecks and mouth to change his face, and when he did so he could only whisper...

PHLOTSAM:: Economou - Try a different brand of ink, Phyl. I imagine you are using Tower or what ever Sears calls theirs. I first used it, and never could get it to dry. On paper like what you are using, there is no excuse for ink to smear as this does. Try Print-O-Matic's IMPRESS Formula 27. I've never found better. Also, I used some Topsham paper a while back for Cult stuff, and I think you'll find Masterweave better. For one thing, as I remember Topsham costs $1.45 per ream, while Masterweave cost less, yet Topsham is only 18# while Mw is 20#... ## The trouble with Liverache is that he IS repulsively beautiful; feminine. Women want masculine men, just as men want feminine women. This has given rise to numerous jokes about Liverache (believe me, the spelling is intentional) being a queer. Avon now has a pb out; LOVES OF LIBERACE...that company will do ANYTHING for money... ## Not only did the SAPS get-together start at 4:00 am, but it did so in the room next to where I was trying to sleep...We had a suite, and they were in the other half of it... But actually, the Con was active from 12:00 noon to about 3:00 am every day. The Program usually ran till 2 or 3:00 am. Much more sensible than starting it at 9:30 or so in the morning, I thot. I usually get up around 11:00 am, and I missed only the Sunday morning science bits by Ley and crowd...

CONTOUR:: Pavlat - Must say it: Derry wasn't True To Life... ## A pity you couldn't go over 15 pages and include more comments than that, but since I wadn't in mlg 73, I'll forgive you...

REVOLTIN' DEVELOPMENT:: Alger - Noted & enjoyed.

BHANG:: Rike - The Royal does do much better; your zines are readable now, and it's worth it. I'd like to hear more of what Kolden told you of the comics industry. Sounds quite interesting. ## 2/3 legs? Good Lord! Upon measuring myself mit yardstick, I find I am only ½ legs (measuring to the inseam), and I am fairly tall. I wonder what proportion Magnus is legs... I find the Hudson Jet cramps my legs on long trips, but with the seat all the way back, my Weiss Rak does fine. I know that Magnus can stretch out in his Ford; you might try a 1949 (or is it 50?) Ford coupe, tho Lord knows I wouldn't recommend the car itself/..#You probably saw an MG-A...

POO:: Young - I can see we will have a battle royal in Wells' statistics if we ever get both POO and ZIP into the same mailing ...## I doubt you'll find the date of Election Day, 1963, since it falls only on days divisable by four...the Presidential Ellection, anyhoo...

GROTESQUETTE: Martin - Fascinating!

ABHARTI:: Coswal - Noted & enjoyed.

LE MOINDRE:: Raeburn - Ah, 'tis the fake-human, Raeburn again! ## Wells also gets credit all over the place in SF SUBTREASURY, or TIME:X as Bantam reprinted it, for originally publishing a story which appears therein.

FANTASIA:: Wesson - Interesting, but no comments, except that those are scalper prices for the fmz...

\+ + +

Just a little while ago, with naught to do, and a full stomach, I sat back and reread VAMP/VARISC. Dammit, Maggy, why ain't you typing up more VARI stencils for me to mimeo? That zine was tremendious! I got a terrific kick out of it, rereading it; much more than when I first read it. I suppose it is the difference in outlook--since first reading VARI I've met and spent considerable time with the editor, and attended my first convention. But now I faunch for more VARISOs. I'm supposed to mimeo it for John, but how can I if he won't stencil it...?

I MISS JOHN L. MAGNUS!

* + +

THE RAMBLING FAP:: Calkins - I miss OOPS! #s 17 & 18, too, Gregg. When you gonna send 'em? ## Gee, egoboo on the first page, yet! Just goes to show I CAN get mentioned without having a zine in the previous mailing at that... I'm glad to see you're doing something about your lack of knowledge of cars, rather than smugly sitting back and proclaiming in a loud voice "Only General Motors builds Good Cars--When I die I'll go to Heaven in a Cadillac", or words to that effect, as so many unthinking Americans do. I might recommend HOT ROD Magazine, MOTOR TREND, MOTOR LIFE, ROAD & TRACK, MOTORSPORT, and (possibly) SPORTS CARS ILLUSTRATED. These mags will handily drain your mind and your pocketbook at the same time, and when you emerge from under their opium-like influence, you too will be an Arm Chair Sport Car Driver like myself... Frankly, if I had the money, I'd buy a sport car myself, but I'm afraid I'll have to be satisfied with an ersatz product like a Hudson or Metropolitan... ## I had an idea for a FAPA poll, too. I'll wait and see what yours is like and how it comes off before I do anything.

NULL-F #2 (FAPA):: Myself - This was intended for Mailing 73, and Ellik was going to post-mail it, but his plans fell thru, and here it is in mlg 74. The cover was a disapointment to me as is most of my color work. Most people seem to like it tho, so I put it down to the fact that I expected so much more than most people. But I'll keep plugging at it... Maybe if I get a Ronec, I'll be able to produce MY idea of good colorwork. This ABD has so many inherent faults. First, it has a little series of rollers which press against the surface of the paper and pick up the ink. After the third or so time a sheet has gone thru, out of a run of about 150, the rollers have picked up enuf ink to print, so you get four light streaks running down the paper. Also, these rollers (which feed the paper into the machine straightly) are worn unevenly, so that my paper goes in at a slight angle. This angle will vary from time to time, with the result that the side register is off at the bottom of the sheet more than the top. I'm buying a new set, but I don't know how long they'll last either. I guess I'm just horribly cynical about ABD products...

BIRBSMITH:: McCain - Your mimeoing itself is not too bad, tho a bit heavy in spots, but your typeface is poor. That may explain some of your troubles. Your main trouble is that you enjoy <u>creating</u> more than the mechanics of it all, so that mimeoing and such becomes a chore. I suppose everybody arrives at the stage, tho some are fortunate enuf to have others who always mimeo for them, ala Stark & myself. I'd like to start a fan mimeoing service for those who DO find it all a chore. I've already offered my services to Vernon, but I'll repeat a bit to the rest of you. I have a big electric machine. I put the sten-

cil on the machine, set the counter, put paper on the feed-tray, and push a button. I then sit back and listen to Brubeck or Ellington on the nearby record player. Of course I watch the machine for uneven inking, paper jams, etc. But it is relatively easy to mimeo thousands of copies of anything I wish. Because I do like to do this, I am offering to do it for others who DON'T like to mimeo, or perhaps don't have a machine. I will mimeo, and if need be, slipsheet, and send it all to you. I will NOT assemble, staple, or mail out. Just mimeo. I dislike assembling and stapling myself... Anyone want to do it for me...? We could work out a profitable partnership... I mimeo at extremely reasonable rates for all fans (tho it is much more for outsiders...), on the paper of their choice (within limits). In you are interested, write me and I'll see what we can work out. (One other thing--I don't do any stencilling!) ## I have some more pertantent info in the cendorship of comics question. As you may know, I not too long ago visited the offices of EC (named by READERS DIGEST as the worst comics offender--but then they called MAD a "Crime Thriller"...). There I picked up a lot of valuable information on a wide range of subjects. One of these was censorship. EC, of course, printed a more adult line of material than any other company in the business. EC has, in the industry, the reputation of irrefutable quality. An EC artist will get from two to five times as much for his work from another company than any other artist. In fact, there is now a heavy demand for EC artists. But to return to the point, due to the "adultness" of both art and story line, EC came in for more censorship than any other company. And it is interesting to learn WHAT was censored. Item: PSYCHOANALYSIS, a comic mag using one main character, the Anylist, and three patients, who came back each issue for another 'session'. Of course Freudian sex theories were out from the beginning. But beginning with the second issue (first to be censored), several other things were cut, most notably in the Mark Stone case. In this case, written by Robert Bernstein, a Jew, Mark Stone is also a Jew, and has an inferiority complex arrising from childhood persecution in a non-Jew neighborhood. BEGINNING WITH THE SECOND 'SESSION', ALL REFERENCES TO STONE'S BEING A JEW WERE CENSORED, AS WELL AS THE USE OF STONE'S JEWISH NAME. The Comic Code Authority, you see, is anti - Semitic. Item: In WEIRD SCIENCE #19, there appeared a story concerning a man named Tarlton who is an examiner from Earth. He lands on a planet peopled by robots left there centuries ago. He is to see if they are ready to join the Galactic Empire. It seems they have segregated the Blue robots from the 'better' Orange robots, even tho the only difference is in the paint. Tarlton says they are not yet ready. When asked if there was hope, he replies that on Earth such a situation once existed, but that the Earthmen matured and overcame such petty things as prejudices and segregation. Once back in his ship, Tarlton removes his helment (the robot world was airless) and stands revealed as a Negro. This was a terrific story, and well received. When, in INCREDIBLE S-F #33, EC sought to reprint it (one of their stories had been censored en toto, and they were quitting the field), the Censors demanded that the man Tarlton be a white man, and that the speech about Earth maturing be cut. Al Feldstein, writer and editor, fought the Authority, and told them he'd go to court if they so much as DARED tamper with the story. This was the perfect test case. Of course, the Authority realized that to raise an issue was to cut their own throats, so they let the story thru. It appeared unchanged, direct from the original plates. There are other examples I can offer--how an extra page had to be added to a story in order for it to have a happy ending (ISF #32), how in an story in a HARVEY comic, the ending was changed (in different type) so that it was not Earth destroyed by an atomic war, but another planet;—MUCH more in this line. THE ENTIRE CENSORSHIP BOARD IS NOTHING MORE THAN A BOARD OF PREJUDICED BIGOTS. And now we hear they want to censor magazines. Come

now! Are you American citizens, free people, going to let a bunch of stupid bigots (many of whom have no secondary education) tell YOU what to read, and would you honestly let THEM dictate YOUR CHILD'S reading matter? Seriously? Protect our children may be fine in theory, but you'll never find a censor who can do it. Look at what type of person the average censor is! A nosey individual who is not satisfied to run his own life into the ground, but must also do the same for all those around him. And going deeper, the problem of censorship, something unconstitutional, is no longer academic. It IS HERE! NOW!! Right now, there is a group that would like to remove all "trash" from the stands. In removing this "trash" (which admittedly exists--SIR, MAN TO MAN, MR., CONFIDENTIAL & its imitators), these censors will also ban MAD, PLAYBOY, ESQUIRE, any magazine employing the use of sex to any degree in its fiction--and there goes SATEVEPOST, COLLIERS, READERS DIGEST, and all other major mags--in fact, ALL magazines but a very few, pehaps RADIO ELECTRONICS, POPULAR ELECTRONICS, and other scientific mags, will dissapear. And then, why not censor"unhealthy" scientific ideas, etc.? Why not censor the books--almost all 'great' stories today employ a good deal of sex? Why not CENSOR EVERYTHING UP TO & INCLUDING NEWSPAPERS (which print lots of stuff about rapes etc., and horribly gory pictures of wrecks, etc.)? In other words, 1984, here we come! And you, GMCArr, will welcome it with open arms! Have fun... ## Having finished my lecture for the day... Beg pardon, but the Royale Record Co. (a cheap outfit to be sure) issued an album entitled JAZZ PIANO Starring Johnny Guarnieri... I have several Charley Christian (with BG) sides with Johnny on them...and I understand Artie Shaw introduced him to jazz via a harpsichord used in Shaw's GRAMERCY FIVE. Seems Shaw needed a good man with classical background who could play the thing. One of the sides with the Harpsichord which I like is Cross Your Heart in the Victor THIS IS... series. Really swings like nothing else I have... ## Since seeing Cleveland, Detroit, Baltimore, NYC, and various other cities, I've discovered what a wonderful city Washington D.C. is. In few other cities do you have almost all streets tree-lined, or so many parks. D.C. is a green city, and I think this helps keep both the air and the city cleaner. Having grown up next to the White House, Capital, etc., they don't impress me as they would a sightseer, but the trees...!

FARGET: FAPA!:: Eney - I disagree about both the Civil and Spanish-American wars being to end or prevent slavery. While the Civil War is now played up as such, this is actually distortion, as, strangely enuf, the Virginia history books will tell you. The actual fight was over economic, political (the South was squeezed out of Congress), and ethical (interpretation of the Constitution that the States are sovereign) issues. Slavery was merely a characteristic of the South, and never really an issue until afterwords. The Negros weren't on the whole dispised as much in the South as the North, where they lived in slums. JIM CROW LAWS WERE FIRST PASSED IN THE NORTH, BEFORE THE CIVIL WAR, AND WERE NOT REPEALED FOR A LONG TIME AFTER, IF EVER. Negroes were persecuted in such places as New England, where Negro schools were burned, Negro editors lynched... The basic issue was over the Constitution. The Southerners claimed the right to suceed (sp?) from the Union. They had definite reasons, too. The East, North East, and Mid West had frozen them out, ecomonically, and the South was getting poorer by the day, with little trade with other parts of the country. They were pushed out of Congress and discriminated against. They could no longer stand it, and so claimed the Constitutional right to leave the Union. Fort Sumther was in the South and guarded an important harbor. The Union men in the fort would not let Southern ships in or out, and when Lincoln refused to withdraw his troups from a 'foreign land', the Fort was fired upon. This came the

Civil War. In the Spanish American war, we have an unparalleled amount of greed and underhandedness. American wanted Cuba. Spain wouldn't sell, its only, and yet greatest mistake. Some newspaper editor (whose name I forget) published a later-found-to-be-faked letter from the Minister of Spain saying unforgivable things about our President. This kindled public opinion against Spain, who was always 'on the other side'. The Cubans themselves saw a good thing, and blew up the Maine to make us mad enuf to fight for them. That Spain herself made with profuse apologies and offered all repartations was ignored, as we went to war, crying "Remember the Maine", rather hypocritically whilst land-grabbing...

GEMZINE:: Carr - I find myself with little comment left after the attack on Wetzel. I agree with most of your own comments to his letter, which leaves little to argue about. You might reread my comments on censorship...

ISOMER:: Graham - Not much to comment on here, but I liked ISO, and thot SERVICE WITH A SMILE one of the funniest 'situation' jokes I've read in a long time. Congrats on it.

PHANTASY PRESS:: McPhail - Forgive me for saying so, but you see to be living in the past, what with the titles, art, and writing style of very early FAPA. There's a lot to be said both ways, but I'd prefer you utilized your 'age' to the point of writing more ABOUT early FAPA (and I don't mean bundle listings...).

KER:: Speer - Well, well. Comments on ZIP & NULL-F. How nice...but hard to read. ## I admit being rather Aristotelian in that statement, but my obvious conclusion was not to rid society of the criminal, by killing him, for this is strictly negative in approach, but in some way to reorientate or revaluate him in relation to society. When I spoke of being useful to society, I did not necessarily mean making a person a worker--in my opinion, the thinker, the artist, the creative person is much more of an asset, individualy, and many criminals are intellegent but paranoic individuals, who, if they could find enjoyment, say, in painting, might well do so, and at the same time contribute to our culture. My basic argument, tho, was that there is little reason to kill the criminal, and here I was referring to the murderer. Obviously, to kill is in itself wrong, and to keep him in prison is costly, so why not recondition him, as it were, for society. I didn't mean the "cure" for ALL criminals. But a man who is so basically wrong as to kill, wantonly, forfeits his own 'rights' as an individual. He is a destructive agent, and will wreck havok of let alone. ## Your criticisms of both ZIP and myself are valid, but why go out of your way to pick an argument with what is basically a simple satire (Magnus' story)? And that, unfortunately, is the way much of your criticism strikes me: as having to criticize everything. Granted it's useful, and frankly I got more from what you said than what any other FAPA said (returns on ZIP were slight, in fact, something which surprised me a little), but why not get a way from the habit of mentioning what disagrees with you only? As to ZIP's logo, that one surprised me. I thot everyone could decipher it easily. Maybe you liked the one on the contents page better? The cover logo evolved from when ZIP was 4"x6", and rather than try to cram title and an illo on the cover, I went READERS DIGEST, and ran full-color illos on the bacover, and put the contents and logo on the front. The first large issue also did this, but I saw no reason to continue it. Gee, if I had worked at it, ZIP could have been a leader, I guess. But somehow I am now tired of general subzine pubbing. I have evolved into an apan. Anyway, thanks for the compliments on the color...

DRIFTWOOD:: Dunn - You're awful careful not to let anyone know whose zine it is, aren't you? I looked in the FA to find out. ## You were at the Clevecon, weren't you? I have hazy memories of a group of girls flanking a very pretty and very cold appearing girl, all escorted by, alternately, the cream of 7th Fandom, and another group of males whom I doubt were fans... This vision haunts me thru several glasses of gin and various other spirits, and I no longer remember any of the names. Vas you Dere...? ## You don't sound particularly happy in such a totalitarian school, and I must say "Good for you!" in my best voice, for to me unthinking authority is gradually becoming a deep pain in the neck.

GOOD NEWS!::Harness - Is it?

NOTED!:: Stark & von Bernewitz by way of myself - noted

TYKE MAGAZINE:: Harness - Pavlat feverishly thumbed thru the pages searching for the PAVLAT-BULMER AFFAIRE! (I had all the copies in the back of my car to be packed & mailed). He was relieved at what he found, and to set YOUR mind at rest, Pam, there were only three esoteric linos... ## Apologies for the blank spots appearing over on the left side of each sheet...I had a bad roller then which I have since replaced...

GRUE:: Grennell - Somehow GRUE seems a shadow (...) of its former self. ## From whence cometh the cover reprint? ## I think the note "also random scraps from the editor" signifies some of my disapointment in thish. I'd like to see a Great Deal more Grennell in the mag. Pavlat disagrees. The stuff on the Shadow is interesting, but you know, you COULD have used the Shad. fillers I sent a while back. Snif.

FOGBOUND:: Martinez & McPhail - What kind of typer is <u>that</u>? Looks like the upper case of my billing type.

LIGHT#63:: Croutch - Hah! More egoboo in delayed reviews! Why don't I use ditto for my illoes, and mimeo for my text? Well, the last half is easy, but...you see, I don't HAVE a ditto. I've hinted to Derry that he can throw the next Rex-O-Graph my way, but... Seriously, Ol' Man Farrell was to get me an electric ditto that another guy had, a year ago. It's still up in that other guy's office... Wish I knew where. Thanx, tho for the compliments. They're always a pleasure to take...

CHOOOG c/w WOBJ:: Hoffman - The tape recordings were of 1) the tape you, Wells, and the Bulmers made in Savannah (which, I presume, had the "Dixie") and one of a Ghoodminton match at WSFA. 'Twas Fred von Bernewitz at the controls... Gee, that was a nice party. Wish I could get to see you at the Carolina Con, but I can't make it...

FAPA POSTMAILINGS

While I can't be sure, I think I have all the pstmlgs in front of me now... I sort of put these into a pile, and occasionally they're not there when I look again... Sneaky littul critters...

DIASPAR:: Carr - It was thotful of you to send me Harness' copy for forewarding, but unnecessary, as Jack has changed his mind

again, and is staying in D.C. at least until August; perhaps until October... ## Quotes from Freiberg and Vorzimer...these ARE dated, aren't they...? ## Skimpy issue, but quite enjoyable.

IT CAME FROM BOX 203:: Rike - So you've got the album of Man With The Golden Arm too, eh? This is one of the best albums I've bot in months, and, considering that, a rarety from Decca... ## All of these FAPAP ideas are interesting, but I favor an idea the Harneskat has thot up: Each w-ler must write the OE each mlg, or write every other mlg and put in at least eight pages a year. In the latter case, he'd pay a dollar or something to cover costs of mailing. Still, this pseudo-Cult idea has merit as well... Better, I think than a second open apa...

SOUNDING OFF!:: Higgs - For someone who doesn't like HORIZONS' format, you came awful close to emulating it for your first page. For a minute, before I glanced over it seriously, I thot it WAS something from Warner. I'll take Warner's meaty comments in any format in preference to the old art-work and poor poetry you print.

FANTASY AMATEUR JR.:: Ellik - Well, this time it materialized... I'll send you the money soon, but it sure sounds like a lot... ## My last bundle arrived all split up, and hanging together only with thectwine, for which I thank you. But I suggest you wrap twine both ways, instead of one way next time. ## I don't favor this extra zine deal too much, simply because it means extra work for me, not to mention money spent on paper. However, I do usually send 70 copies instead of 68, which may help... ## I received the Graham petition from Phyllis Economou and I've sent it to Sam, so that should be all straight now. I was the last signer.

NULL-F:: me - Big, isn't it?

PENINK:: Higgs - Frankly, I see no purpose in publishing this. I might if you'd printed some halfway decent illos--Grossman perhaps--but this silly reprinting of old TNFF covers gets me. The only drawing of any worth was the inside RZWard one. Your layout and formmt here is interesting, and good, but the illos are strictly fourth-rate crap--as bad as those I did for ZIP#1...

FANALYSIS:: Schaffer - An interesting zine, and quite enjoyable. ## You're proud that with a Volkswagen you stole a parking place? This merely imbitters the average moterist against "them people who drive littul ferrin cars", and as a personal exploit it leaves me cold. I once parked a friend's motercycle in a parking space, only to come back and find a Willys Jeepster had backed into it, smashing the front wheel, fender and light. ## Let's face it: The N3F will never succeed for two reasons: First, the people you are dealing with are basically semi-anarchists, and are ill-suited for any organization such as this. Second, your officers and members are scattered thruout the country, making quick joint decisions impossible, and hamstringing the works. And actually, the N3F can stand on its record of accomplishing little if anything at all, in its entire over-10-years' life. ## "...we do want and need the Socialist elements of Communism. Agreed?" Absolutely not! Organized labor is already bigger than management, and no government order can stop a full-scale strike. Life insurance is hardly socialism, as long as it is kept from the hands of our grabby government. Social Security has done wonders in increasing the national debt, and is totally unnecessary as a manditory measure.

Abolishment of child labor hardly falls under either Commusism or Socialism either. Generally speaking, I'm against greater governmental control. It is a proven fact that private industry is more thrifty than the government in development and application of industrial techniques. And every increased control by the government means higher taxes to finance these acquired duties.

A PREMONITION OF DISASTER:: Wilson - I still say that properly adjusted, the modern friction belt works fine!

BU 8798 B:: Cox - Much as I enjoyed this (and I did!), I find nothing to inspire me to comment. Sorry.

SAMBO:: Martinez - Yeah, the first Whammy Session waszas good a party as you can have at a vegitarians... Magnus recently showed us a copy of THE YOEMAN, his Oberlin publication. A real nice job it was too... ## I agree that this 'franking' idea can be of merit, and I certainly wouldn't abolish it. Actually, we get few fanzines this way anyway, so it makes little difference. ## As far as I know, Jack hasn't gotten his 72nd mlg, and he never receive #74 either. He's borrowed mine, which is at the Elmwood now... ## You think four colors takes courage...how about six? Thish, tho, it was easy...they're all on one pad.

And, for the nonce, that finishes FAPA. More postmailings, if any,will be delt with nextish... WHOOPS! Mail just came, and with it another postmailing...

ELMURINGS:: Perdue - I am forced to state that I do not believe this legal. It reached me on the 10th of April, and I calculate this as some 57 days after the posting of FAPA 74. I cannot see it taking 12 days to get here, and I thus feel that for once Perdue has overslept a little too far; he is no longer a legal member. This issue is hardly worth the circulation, and is not in actuality the legal eight pages required, for Elmer has used extremely wide margins, double-spaced, and has a typer that gets only nine letters to the inch (standard pica gets ten to the inch, and elite twelve.) All these things--skimpy issue, padded as much as possible; the bare minimum of pages; mailed at the last possible moment--lead me to ask for Elmer's expulsion.

As a side note, I've just been hunting up a copy of the Constitution, and I can't find one! For the last year, it has not been included in the FA! I had thot (tho I cannot prove it now) that this was required, and it surprises me no end that the Constitution has NOT been included. This is a reflection on someone; I shan't say whom...

POSTMAILINS TO OMPA 8

According to the latest OFF TRAILS, Lee Riddle postmailed LEER to mailing 6. No copy reached me, and I'd like to see it. Likewise, I had to borrow Derry's ROT which was pmed to mlg 7 but never reached me.

HAEMOGOBLIN:: Smith - This and JULES VERNE arrived considerably after the 6th mlg, but were supposed to be part of it. I liked thish, especially the cover, but have little to say.

JULES VERNE:: Roles & Shorrock - Impressive.

Further cogitation assures me that I did not receive Harris' MEANDER. What is this? A plot?

RUNE:: Wansborough - Good Lord!

ARCHIvE BETWEEN MEALS:: Mercer - I have both the presuppliments to mlg 6 and mlg 7, for which I thank you. I have no pertinant comments, but I enjoyed both muchly.

OMPA mlg 7

OFF TRAILS:: Officialdom - I was surprised to see my letter printed, but thanks for the answers. I'm wondering how I'll send THISH to you now... ## Glad to see Bob Briggs on the wl; I understand Eney has applied too. Can it be that the reason Bourne has no address listed is because he is a figment of some Portland fan's imagination? I have heard that Geis owned up to being Bourne, and I wouldn't put it past him to use such a sneaky penname, but why apply for OMPA with it, I wonder...

ESPRIT:: Buckmaster - ART CRITIC I enjoyed emensely; it has those subtle undertones of humor that marks the better British fan-humor. The rest is rather uncommentable, but not at all bad.

NULL-F #s 1,2,3:: me - Dear me, I DID have a lot in this mailing, didn't I...

POOKA:: Ford - That's a real gone cover symbol, but is it for real?## Winterbotham's article was very good, and very interesting. I'd like to see more of this sort of thing--I like to read about the old pulps. I remember reading an E. Haldeman-Julius book, HOW TO WRITE FOR THE COMICS by Russ. It was actually a history of the newspaper strips, and little else. Good, tho...

ARCHIvE:: Mercer - Aren't you pushing it a little too far...? ## I am amazed at both your love for YELLOW ROSE OF TEXAS (which I consider an abomination) and your admiration for Mitch Miller. In these parts, we have only the lowest regard for Mitch, I'm afraid. He's known as the Man With No Musical Taste... "...Mitch Miller is outstanding...as one who is not content to...sound merely like a glorified dance band. Even Sauter and Finegan can't claim as much." Come again? Frankly, I hope neither Sauter nor Finegan ever sound like Musty Mitch. They have a daring, a quality of symphonics, and craftmanship, plus the finest attributes of Gillespie, Ellington, and many of the other modern jazz artists. They have depth, mood, and emotion. I defy anyone to compare S-F's APRIL IN PARIS with Miller's finest, and let APRIL IN PARIS come out second best! There are others--many others--of S-F's well above Miller's highest conceivable level: AZURE TE, SOLO FOR JOE, SLEEPY VILLAGE, THE LAND BETWEEN, MADAM X, too many to list. I'd list the jazz records I have and like, in return, only I have far too many albums (33 1/3 rpm, 12") to list each band separately.

RUNE:: Wansborough - Not much here to comment on, is there?

A MOMENT'S PAUSE:: Wells - As a poetry-hater, I can say little...

THEY'RE OFF:: Bennett - Sounds like a Nuclear Fizz party...

STYX:: Mercer (erroniasly credited to Bennett) - For that matter, what has ANY of the mag to do with science-fiction? Who cares...? ## Yes, I thot the prologue to PETE KELLY'S BLUES was good. There was a show (starring Webb, natch) by this name on radio several years ago. I saw the movie in Cleveland a few days before the Con, in one of the largest theatres I've ever seen. Had a fountain in the lobby, and marble floors and furnishings... When in New York, we killed two hours by seeing CINERAMA HOLIDAY, which featured a New Orleans Negro funeral. If I were to see the picture again it would be solely for that part.

KA:: Schulzinger - What would I do? I'd at least make a stencil saying KA#2, rather than handwriting it, which is, technically illegal in 3rd-Class mail...

GALLERY:: Derry - One of the better efforts in the mailing. But did you HAVE to continue that editorial so much? One thing confuses me on the cover: That Symbol in the lower right-hand corner. Dast I ask an explanation? The damn thing looks mildly obscene...

ANNEX:: Derry - You use paste, yet...?

MORPH:: Roles - Fascinating cover. I've been staring at it for the past ten minutes... Whatever machine was used to produce it was noticebly poor register at the top... ## Pat Lyons is a she, as her husband, a Fine Man, will tell you... ## City And The Stars is supposed to be intirely rewritten, and much longer. I know I enjoyed Against The Fall Of Night muchly, placing it among my top ten. But then, I like most of what Clarke writes. He has a new Ballantine book out, REACH FOR TOMORROW. This is a collection, and is notable for the fact that the front and bacovers run sideways, rather than as usual. The inside print, however, is conventional.

GUF:: Wingrove - Beautiful print--looks like a Grennell job... Otherwise noted.

SCOTTISHE:: Lindsay - Derry had to point out the obvious pun in the title for me...

STEAM:: Bulmer - Tubb is once again correct. While I don't know about the third mailing, his criticism certainly applies to muc much of mlg 7. Since NULL-F #3, I've heard from Ted, and all's happy once more... This yearbook idea is an excellent one, and one that I heartily approve of, but how much is there in OMPA to reprint? Or was that the idea?

BMRP!:: Bennett - Dear me, another overseas fan wants in to the Cult. Ach! Der problems! Oh well, nothing personal, and welcome.

LAUNCHING SITE:: Clarke - One of the main reasons I gave up general fmz pubbing was because of the necessary copying, which I regarded as hopelessly tedius. ## Yes, Virginia, there IS a Ted Tubb...! ## Strangle enuf, the Cultzines average 30 pages an issue. Unfortunately, they do not always appear in time. We recently disposed of a couple of our more procrastinating members, and things have stepped up. But as I write this, the current issue is overdue. Of course the idea is to do as much of your zine ahead of time--you have at least half a year--and just stencil the letters when they come.

THE LESSER FLEA:: Clarke - If you really have the money, ABDick would be glad to ask more than $1,000.00 a machine. Not, of course, that any ABD is worth it... ## First Class is for all personal stuff--in other words, correspindance, anything handwritten. By law, all personal letters MUST go 1st-Class. Anything else can be sent 1st-Class as well, tho it costs more. The advantage is quick delivery, compared to parcel-post or 3rd-Class. But to send overseas, it makes little difference, since both 3rd and 1st-Class go by sea. While anything sealed (as 1st-Class is) must have a customs declaration, 3rd Class, if stated on the outside as "may be opened for inspection" and "printed matter only" does not need these declarations. For parcel post that must be delivered as fast as 1st-Class, you can pay around 25¢ extra and have Special Handling... ## I am finding myself enjoying NEBULA and NEW WORLDS as much if not more than F&SF and ASF, tho I think F&SF has gone thru no decline. GLALAXY I refuse to more than glance over. IF and INFINITY and SFSTORIES are quite good. ## Whilecit is true that most US fen are teenage (or late teens), few have loads of spare time. College has all but knocked Magnus out of the running, and I have no large share of spare time myself, tho I will in a few months.

TIOF:: Jansen - You print very well...

OMPOSTMAILINGS

ROT:: Ashworth - I'd appreciate getting a copy of my own, if you please. Say...I've just looked thru this, and I do believe that dastardly Derry has mislead me. I see nothing about this being an OMPA zine! Of course, Mel mentions it going to OMPAns, but I'm now totally confused... Ah weel, it was a VERY fine issue, anyway!

BILFESCYNING:: Slater & Wallace - How was that dialogue done? One stencil taking turns at the typer? Sounds like fun!

Whooof! I am typed out! Looks like this is finally the end of this thing. I was going to review the latest AUTHENTIC which Ted Tubb sent me, and perhaps an IF (which I still have a free sub to, but I haven't the space to do either justice. I would like to urge all of you who can to scrounge around a backissue store for the March 1956 BLUEBOOK. Contains a 60,000+ word novel, THE POWER, by Frank M. Robinson that is one of the finest sf-terror stories I have ever read!

Also in the same mailing (FAPA & OMPA both) with this are ZIPs 8-10, MINI #2, and DOUBLE WHAMMY. The ZIPs and MINI are the sorta thing Tubb wouldn't like, but they were done in good fun, and all that rot. ZIP #10 has some atrocious (hah!) misspellings in it, noticably "dearth" for "dirth". My apologies. It slipped thru the original typist (Stephen Vinson Stephens, Honor Student), and I was too tired to correct it. There are others. I know... Everything I do is freckled with misspellings. DOUBLE WHAMMY, unlike the other zines, is a very presentable one-shot (or two-shot, in this case), and indeed is one of the better zines I've produced, thanks to Magnus, Stark, Hitchcock, and Others...

Have fun,

Pete Graham White

CREDITS: Cover: Jack Harbess in Vicolor; Interior illos: Ron Archer- pp. 3 & 6; Jack Harness- pp. 9 & 10. Bacover: Jack Harness.

POPULAR MIMEOGRAPHY

STENCILLED SO YOU CAN READ IT

I say, fellows, you're not really trying! Here I go and plug this department all over the place, and not a peep from you--all of you, that is, but Ron Ellik. That sterling fellow and all-round Good Egg went and asked Me a Question! To him I am indebted. While over at Derry's last week, I picked up some interesting morsles, which Chick wouldn't write up... I may yet get some Hints to Gestetner Owners from the bhoy...

Onward, ever onward, now, to Ron Ellik, who--daringly--asks:

> What causes an ABD #77A to stop feeding ink through the internal inker, and how can I fix same?

Thru Diligent Research, I have found that the #77A has the same internal (some say 'infernal', and I agree) inking system as later models including my own #100. In fact, the mechanism is interchangeable, a fact to remember. In this feed, there is a tray suspended inside the drum which contains the ink. The tray has sloping sides, which have a series of holes cut in them at a certain level. When a lever outside is moved, the tray tilts, and the ink DOES NOT pour over the side, but rather thru the holes. The inside of the drum has ribs leading around it, and these holes correspond with the spaces between the ribs. There are also cross ribs leading across the cylinder, making pockets which contain and hold the ink after it is fed. This supposedly makes for more even inking. Unfortunately, this is not so. First thing to do is shine a light into the drum and see if the tray is clogged, or if the holes (which are large) are. Next, take the pad off and clean the drum using kleenex and alcohol or some solvent. Examine the holes in the drum to see that THEY are not clogged. They may be. If that doesn't clear it up, remove the drum by pulling out the shaft on the back side, and see if the lever (which is connected to an axel at the center of the shaft) moves this notched axel. If so, see if the connecting part on the drum moves the tray. If none of these seem to do any good, check the ink; you may be using ink that is too heavy. Also check the inkpad to see if there is oil on it--this will repel ink. Check the impression roller to see that it has no bumps which

also make for poorer printing. If nothing works, take the damn thing to ABD. You may have to get a new mechanism. DON'T let them sucker you into a new drum; it costs over $200.00 new!

Chick Derry tells me of a new mimeograph that sounds like the Fan's Dream. It is called a Speed-O-Graph. It sells for a little over $18.00! It prints letter-size only--no legal. It has an automatic roller drop (or its equivilent--the drum is not in round, and at the end of the printing surface, the drum RISES away from the paper.) has automatic paper feed, and an automatic ink feed which works thru a wick which stays in the ink. It has another wick which feeds ink which hangs free inside the drum, so that with each revolution, the drum is inked once. I may not have this perfect, but I suggest that those of you who want a cheap economical mimeo make inquiries at your local stationers.

Fans with standard mimeos who want to print large shaded areas with out getting the faded out dot pattern which is so common (as in this zine) can get from ABD a silk sheet which fits UNDER the standard pad and has the standard metal attachments at the end. Costs a little over $2.00. I intend to either make one or get one, one of these days myself.

Also of interest is a filter pad something like a blotter which goes under the standard pad. You ink (from the inside) all you want, but it will not overink the pad; just feeds evenly.

A tip to those who might be tempted into buying Speed-O-Print inks: Don't. These inks penetrate for more than most inks, and as a result have more spread and show-thru.

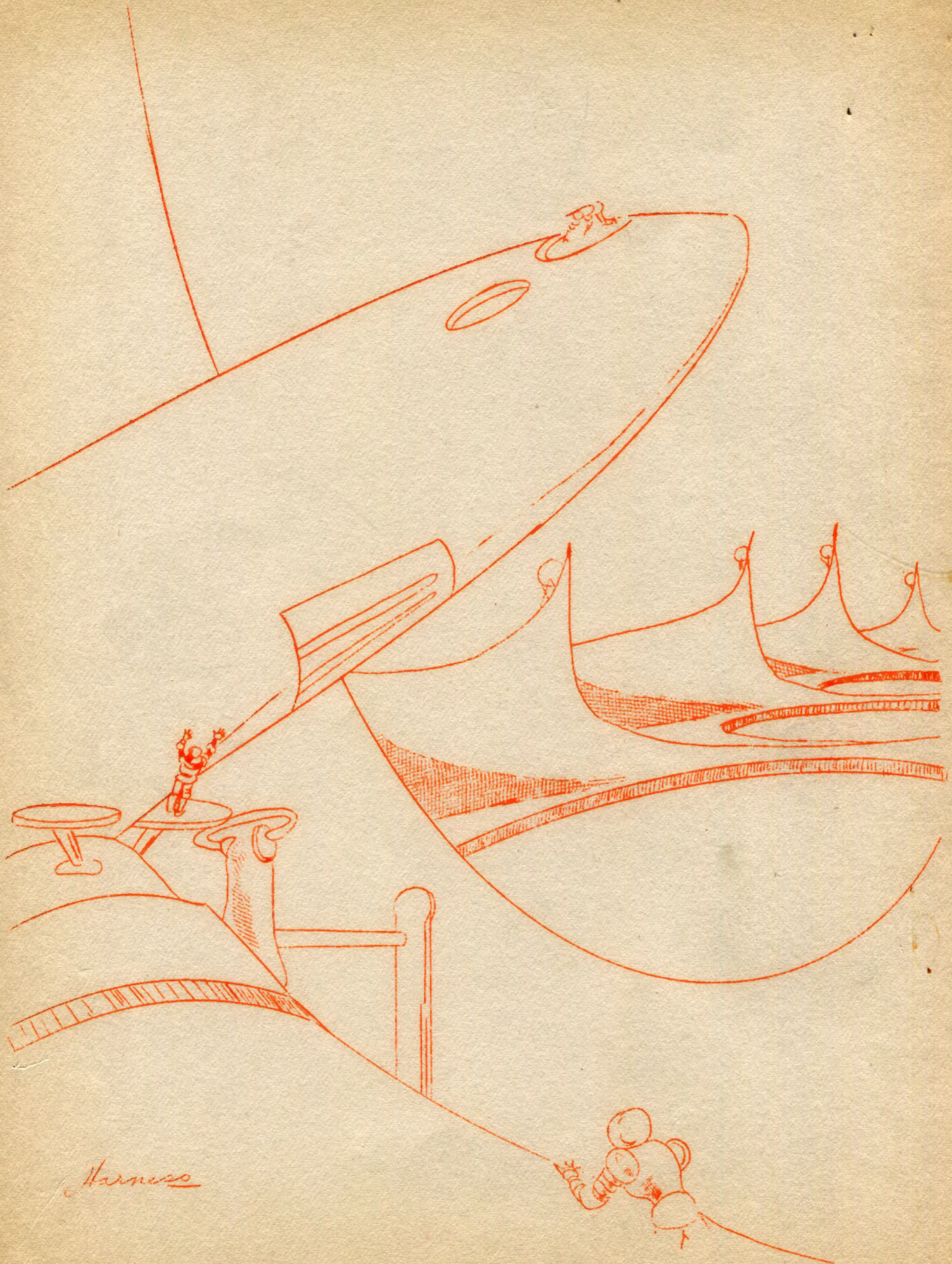
Those who have Gestetners should buy only Gestetner's own vegetable-base inks, for other inks will clogg the ink-feeding tubes as soon as the flow of ink ceases. Gestetner's will not, tho it will smell a little on hot days.

Ahem, fans... I have for sale a Heyer LETTERGRAPH #D mimeo in very good shape. I used it for only half a year before I got my ABD. It originally cost around $80.00; I'll sell for $50.00 and shipping charges. It has a special hand-built automatic feed (I didn't like Heyer's, so I made a better one of my own--it is turned out on a shop engine-lathe) plus automatic roller-drop. The only parts at all worn are the rubber paper grippers which I am replacing.

Attention fans who let ink drip on their impression rollers: Don't. I did, and I had to pay $2.50 for another one. The ink causes the roller to swell where the ink touches it, and makes for a very bumpy roller, which in turn makes for poor mimeoing... Impression rollers are made with a sponge-rubber core, and coated with soft black rubber. When you get thru to the sponge-rubber, it's time for a new roller...

Next issue, if I think of it, I shall tell you how you too can build your own Jim-Dandy home collater, which Saves Hours of Toil & Trouble... I made one, and be-damned if it doesn't work...

So how about it fellows...? Why not send some question, problem, or bit of info in for this poor, malnurished column, eh? For me...?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